

COATS & HATS for EARLY AUTUMN



BLACKBIRD ON WHITE VELVET



POMPADOUR RUBBON ON WHITE VELVET HAT



IN THE NEW SHADE OF BROWN



LINED WITH VERMINE

Most attractive in coloring, and shapes are the hats worn at this time of year, and these seem to be no limit as to the number required for this one special season. No longer is it thought possible to wear the hat bought in the spring, or even in summer, or the early autumn, for there must be something new in design and so marked that by no chance can the wearer thereof be mistaken with wearing one of last season's fashions.

To be sure, there is a strong likeness in shape to the hat of last spring and summer, and as every conceivable idea and material already been made use of, there is not much left that is absolutely new, but clever fingers can change the shape of the hat and different materials can be evolved, so that absolutely new effects are attained.

Flat hats, with no crown to speak of, still find favor, but the newest designs have crowns that give more height than has the inside band of velvet that has been popular all summer. The brims are wide but not stiff, so that there are more graceful lines; and while there are many of shapes made with almost no brim at all at the back and a

fairly wide brim in front, there are also a number, in fact, the greater portion, with brim of equal width all around, or rather if the brim be quite wide, with it decidedly narrower toward the back.

Lace and chiffon hats are associated entirely with the thinnest of summer gowns, but so universally pleasing has proved the fashion that some weeks yet they will be seen. Dotted chiffon and black lace as well as white are certainly becoming made of rows and rows of fluting with a twist of bias silk around the crown, a large flaring bow at a little toward the left side, a spray of flowers caught in with the bow and then another spray of flowers under the brim at the left side. The latest style in this hat is just a trifle different from those made of the net of tulle foundation, for there is a foundation of crinoline or horse-hair net, on which is built the plaiting of ruffles.

The large turban shape without any visible crown is again in fashion, made of colored straw in rather elaborate fancy weave and trimmed with two stiff fancy feathers at the left side. In description so simple a style that it might be feared it would become too popular, but in reality the fash-

ion is one of these distinctly marked ones that must needs be of expensive stuff—a shape that comes only in expensive hats and the feathers also on the expensive and rather distinctive order. All colors are seen in these shapes, but the smartest are in the blues or purples.

All black hats have not been nearly so fashionable this summer, but are coming in style again this autumn. They are made in all kinds of straw and in a countless variety of shapes. For the moment, the favorite is the pine weave of straw, with low crown and brim turned up at the left side and short at the back. One long ostrich plume tarts at the front of the crown or a little toward the left, as is the more becoming, and then goes around to the back, with the end of the feather facing over the hair. There is sometimes a twist of velvet around the crown, a rosette of lace or tulle or a rhinestone ornament holding the feather; or instead of the one long feather there will be two of medium length covering the entire crown.

A large flat hat of narrow plaitings of black tulle is trimmed with one long black ostrich plume that starts up the side, or with two long plumes that start directly in front

and then back over the brim at the back. In both shapes—in fact, in all the shapes that are fashionable now—the brim is turned up at the left side, so that the hair is plainly to be seen. Tulle hats in all sizes and shapes will be fashionable all through the autumn, trimmed with one or short ostrich feathers, with rows of silk or velvet ribbons, with rows of rhinestone ornaments and in some few instances with flowers. These are decidedly smaller than the hats of last summer, and in fact, are quite new in effect.

More and more each year it is evident that people stay out of town untillate, and consequently it is considered smart to wear summer gowns until very late in the season. There must be a smart autumn tailor gown, but summer gowns with light wraps are to be seen until they really look quite out of date. This year there are so many smart wraps that this fall will be marked more than ever.

The loose, light coats are certainly extremely smart and, as a rule, becoming, and are long enough to almost cover the gown over which they are worn. The half-fitting coat without strapped seams and with coat sleeves, is an exceedingly

smart garment, and suitable for anything but morning wear. Built on the lines of a man's topcoat, for the cool days of early autumn it is always in style. A more elaborate style is fitted at the back and sides, but has loose fronts, is fastened either single or double breasted, with rounded buttons, and has a brown velvet collar. It is of covert cloth, also, but of a deep drab shade.

In dark blue serge is a smart coat for autumn, with straight fronts and a half-fitting back. It would be rather to shapeless were it not for the belt of ivory white cloth which is dipped beneath narrow straps at the side seams and pulled down well in front to give the pointed effect. A narrow turn down collar and cuffs of cloth like the belt and blackstone buttons are also essential to the fashion, but the coat is certainly very smart and a most useful garment.

A lightweight black cloth coat, of three-quarter length, with fronts faced with white or black made loose fitting and yet so well cut as not to be shapeless, with flaring sleeves, turned back and faced like the fronts, is decidedly a new fashion. A black coat quite long and half-fitting is made with long pointed hood, faced with light blue or scarlet, or made

with rapes, one, two, three, or four. This style is also to be had in blue serge or camel's hair or in light cloth, tan or gray, but is smartest in the black.

Then there are a surprising number of short and medium length cloth coats in light and dark cloths that have surely designed by some one who wished to use as much material as possible. These have plaited under pleated sleeves that start from the collar, or the back and front of the coat will be in pleats and the under flaring sleeves will be quite plain. If made of black cloth, there will be facings of blue, red or white, and there will be many buttons of elaborate design. Braid or passementerie, black or colored, is also used, and, in fact, these coats are most elaborate both in color and design and trimming, and are worn with any and every gown, quite regardless of color or material.

Velling coats were made up for summer wear, but when lined with tulle silk are quite possible for wear until the cold weather sets in. These, as a rule, are elaborately trimmed with passementerie, and the fitted passementerie with jet tassels and buttons is thought extremely smart.

A. T. ASHMORE.

NEW YORK FASHION LETTER

The New York fashion letter for the week ending Oct. 10—Fashionable interest centers largely in new skirts and hats. The new skirt is a marvel of authority, to use a political form of speech, that twenty gowns to the skirt will not be an unusual allowance this season and if one must judge by the offerings of various sorts that are shown in the bins of new skirts, it is safe to say that the day of crinoline has returned.

There are two logical arguments against the very wide skirt, the first being its unbecomingness to full figures and the other its unreasonable expense. Since the fullness is disposed of about the hips by tucks and plaques of various forms, the first objection is somewhat outdistanced, but there is hardly any way of mitigating the second and the woman who wishes to be fashionable as far as her gowns are concerned must economize in another direction.

It is possible to make a skirt more closely fitted, but from this point all the new skirts are large with such amplitude that a stiffening of some kind around the bottom is a necessity. A pretty design is shown in metal green gauze intermixed with black. The yoke, an extremely simple affair, is

stitched in applique effect over the inverted plaits which takes up the fullness of the skirt. With the exception of several rows of stitching three handsome metal buttons placed at regular intervals between the stitching, constitute the only trimming.

A natty little Eton is worn with the skirt. It is plaited also and finished with a deep velvet girdle ornamented with steel buttons. The collar is something new in cut; it is cut away irregularly at the shoulders to simulate an apuante effect and the epaulettes are buttoned to the top of the sleeves with smaller buttons matching those of the sleeves. A trim little camel's hair hat completes the costume. It is gory in color, bearing a band of tiny pink flowers about the crown, with just enough foliage to give tone to the grey and pink color scheme.

Another costume of which the skirt is the distinguishing feature has a yoke effect over the hips also, but this is gained by stitching bands of the subdued red broadcloth above a plait, a very deep graduating flounce of the same material. There are two of these bands and inserted between them is a strip of soft brown lace with the designs worked out with black silk thread.

The jacket has two ripples below the belt line stitched above the waist line and quite an elaborate shoulder effect of lace stitched with cloth bands decorated the jacket. Reverses of red silk trimmed with black buttons turn back over the lace while the vest is of shirred chiffon in cream white. The sleeves are closely tucked from shoulder to elbow; from this point they are full and gathered into a rather deep cuff, close fitting and trimmed with buttons and lace. The skirt is pretty if worn by a tall, graceful woman; otherwise it can scarcely be considered a success, although the most difficult to wear. The great secret of its becomingness however lies in the making, for so many women try to economize on it that they do not arrange the plaits in the double, hence they pull and look out of gear.

The skirts of evening gowns will be shirred and gathered principally. If the shirring extends below the hips, it will not be often, for the girlish effect gained by a skirt hanging in graceful folds from the belt to the hem is too pretty to interrupt by intermediary confinements. When the material employed for the gown is very thin a narrow inner lining will be necessary in addition to the drop skirt, and for this nothing is better than canvas,

which comes in a variety of weights and colors.

The red-blue shades are asserting themselves rather vigorously, and promise to be among the smartest of the season's colorings. They are variously called fuchsia and dahlia, and are prettiest in broadcloth, velvets and the lustrous satins. The latter make indescribable beautiful linings for aphanous fabrics of the same tone.

A charming example is shown in a fuchsia red chiffon fuchsia red chiffon evening gown, with duffy shirred skirt. The bodice is contrived into numerous puffs that run riot with tiny bands of soft yellow lace worked with red and gold. The puffs of the skirt are headed by ribbon knotted and caught at intervals with silk American beauty roses.

The decolletage is outlined in a similar fashion, and draping from each shoulder is a garland of flowers. Another bodice in dahlia red tulle is intended for wear with separate skirts. It has a bib effect, accompanied by an early Victorian collar. The bib, coming from the collar entirely conceals the waist, and is bordered with lace which appears again in frills on the rounded apron piece of the skirt.

Evening bodices show a great variety of ways of finishing the low cut neck-

The square effect, by the way, is the thing to ever seen nowadays. Everything is after the very low Dubarry pattern, or round St. Cecilia cut. A finish becoming to both old and young consists of folds of chiffon or soft satin, caught here and there with natural flowers, rosettes of velvet, or some tiny little insect patterned in costly lace. Another pretty way of completing the decolletage shows a band of embroidery in which the color of the gown is predominant, under which appear myriad tiny ruffles of lace or chiffon or both. Borders of tiny ostrich tips with lace frills and puffs of chiffon make an exquisite bodice trimming, but alas, are destined only for her whose riches are beyond the dreams of avarice.

Many of the simplest evening and at home gowns are made without any trimming except a few wide tucks on the skirt and handsome lace collars with long styles extending to the bottom of the skirt are worn with them. The smartest pelerines and collars this season are composed of two or three kinds of lace, for instance Duchesse, Honiton and Lierre, and the combination is beautiful.

The all lace bolero comes in nicely for bodices that have seen a season or two of the material is not too heavy for

service. The addition of a few velvet ribbon bows about the neck, front and sleeves make all the difference in the world in the appearance of the waist, and often it can be used for second best for another year after such treatment.

Many of the new tints are double-toned, for instance, besides the reds there are the blue-greens and the mauve-greens. The novelty pattern comes in a new color known as rosewood that is very pretty, but rather trying to the complexion. White is too convenient to be discarded for another season at least, so one can invest in white gowns with impunity.

Princess gowns are conspicuous among the smart new visiting toilettes. A charming design is developed in white mousseline de soie tastefully appliqued with black and Chantilly lace. It is plaited to fit the form and encircled with gauged bands. The skirt shows a lower flounce sewed in short groups of tucks, while the sleeves come only to the elbow, where they are met by long suede gloves. Gauged bands and gathered frills finished the sleeves and a piping of white panne softens the effect of the black and white lace stocks.

MAUDE GRIFFIN.

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